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# BULLETIN OF THE ART INSTITUTE OF CHICAGO

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## EXHIBITIONS OF THE PAST THREE MONTHS.

The Exhibition of paintings by Artists of Chicago and Vicinity was held a month earlier than usual this year, the opening reception taking place January 4, instead of early in February. The new galleries, 46, 47, 47a and 48, were formally opened on

by the hanging of a Retrospective Exhibition of Chicago works painted before the year 1893. This showing of old work included many interesting canvases, some of high merit, and some which could not, on technical grounds, have been accepted in the current exhibition; so that the progress of the Chicago



Exhibition of Small Bronzes by American Sculptors.  
Room 27, looking east; February, 1910.

this occasion. The exhibition of Chicago works was hung without crowding in the new rooms, and was one of the most attractive and interesting collections of local work ever shown. A high standard of technical excellence was maintained throughout, and many of the painters, recognizing that the year's exhibit was of unusual significance, made special efforts to be represented by important works. The fact that the opening of the new galleries marked a period in the activities of the Institute was also emphasized

artists in certain directions was clearly and graphically shown.

The picture purchased by the Municipal Art League for its permanent collection was "The Riva," by Oliver Dennett Grover. The medal of the Chicago Society of Artists was awarded to Wellington J. Reynolds for his group of portraits and other works. The sculptors as usual made a strong exhibit, a feature of which was the fountain designs by Lorado Taft, representing parts of a great scheme for sculptural decoration intended for the Midway.

At the same time with the Chicago works an exhibition of landscapes by Alfred East, President of the Royal Society of British Artists, was shown. Mr. East was in the city at the time, and his presence added materially to the interest of the occasion. He spent some weeks in Chicago, visited the school, and gave a helpful and encouraging talk to the students. One of Mr. East's most successful landscapes, "The Morning Moon," was purchased by Mr. Ira Nelson Morris and presented to the Art Institute. See p. 55.

The change in the order of the annual exhibitions brought on the works of the Society of Western Artists in February. The collection upheld the reputation of the society for characteristic landscape, but showed more interest than usual in figure painting, as well as work in the decorative field; a number of water colors and etchings were also shown in this exhibit, which represented artists from all the larger cities of the middle West.

Simultaneously with the Western Artists, the Continuous Exhibit of Works by Chicago Artists was opened. See p. 56.

Special exhibitions of paintings in tempera by George M. Haushalter of Boston, and in oil by Miss A. Loo Mathews of Chicago, were held during the month of February; also a large gallery of artistic photographs, the Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago branch, the Chicago Camera Club.

Another personal exhibition, not previously announced, was that of Joseph Lindon Smith of Boston, whose careful and sympathetic studies from sculptures and objects of ancient Egyptian art are widely known. From this exhibition the Institute

acquired one picture, a study entitled "A Sacrificial Bull, Forum, Rome." See cut, p. 61.

During the same month two of the south galleries were occupied by the Exhibition of Small Bronzes by American Sculptors, gathered by the National Sculpture Society. Many of these works were of great interest and beauty, and though the exhibit included many figures and groups done at different times during the past twenty years, nearly all were new to Chicago.

The March Exhibitions, opening on the eighth of the month, included the remarkable loan collection of portraits shown under the auspices of the Passavant Memorial Hospital, and the Annual Exhibition of The Art Students' League.

The Portrait exhibition proved to be one of the greatest interest and the strongest appeal to the public. Most of the important portrait painters of the United States, as well as many foreign painters of the highest rank, were represented. One room was hung with old portraits, some of which had never been shown in Chicago. The place of honor in the center gallery was given to the portrait of President Taft by Sorolla. A number of characteristic canvases by Zorn; a large and highly decorative portrait group by Mucha; works of Sargent, Thayer, Nicholson, Henri, Ferraris, Ben Ali Haggin, and many Eastern and foreign painters; and, among the Chicago men, strong works by Betts, Clarkson and Parker, were included.

The exhibition of the Art Students' League, hung at the same time with the portraits, had in it more than the usual number of ambitious undertakings, and showed a general advance in oil and water color, with less effort in the directions of illustration and decoration.